Lisbeth

A shimmering all-italic trailblazer with a sociable voice and twisting display.

DESIGNED BY

Louisa Fröhlich

YEAR

2017
Louisa Fröhlich’s Lisbeth’s is the charming all-italic trailblazer that handles branding and text with internal vividness. With no roman style, it’s an italic-only family whose creation was guided by imagination instead of restrictive writing tools.

Some type families aren’t sure what they want Lisbeth proceeds with the utmost confidence on its own terms, it’s a feisty three-dimensional thespian amidst the cast of straitlaced characters you’re used to.

With branding and magazine usage in mind, Lisbeth addresses the distinct challenges of text and display in a characterful way. The curves of the text weights show a soft angularity, emphasising the handwritten quality and the subtle twist inside the letters. The stroke’s carefully balanced contrast is more pronounced in the vibrant heavier weights but almost absent in the graceful structure of the thin weight. The angle of the letters is almost upright and the x-height is relatively large, so longer texts can be read comfortably and without effort.

Lisbeth is slightly condensed and so uses a smaller area to efficiently impart much information. So if a type design can be thought of as the clothing letters wear, then Lisbeth is an energetic, freely flowing stroke wrapped around practical and efficient letter proportions. Another highlight of the type is the quirky high-contrast display style, easily catching every eye.

The design concept of the twisted stroke shows at the extreme here and makes the letters dance a little on the page. Even though the shapes behave wildly, every letter is carefully balanced in itself so that the rhythmic repetition of the letter shapes results in an even and harmonic total picture.

Lisbeth’s five text weights (from thin to bold) perform excellently in text settings, and its funky display style amps up the internal shimmer within each glyph. It supports numerous languages (Latin-A extended) and comes with ligatures and contextual alternates to produce beautiful typography. The type set contains proportional lining and oldstyle figures, tabular figures, subscripts, superscripts, and fractions. The complete Lisbeth family font, along with our entire catalogue, has been optimised for today’s varied screen uses and fascinating textual artistry.

**styles**

Thin
Light
Regular
SemiBold
Bold
Display
IT’S A SUNDAY KINDA LOVE
DO YOU REALLY NEED A TUTORIAL JUST TO MAKE CHOCOLATE CHIP COOKIES?

Gemütlichkeit
Chiguíres y Papayes*
“You’re going to need a bigger boat”

lemonade
1910 – Paris-Brest
soft angularity & subtle twist

un nuage duveteux
100% pure vegetarian organic food
Ukelele
Liberté
Zebra
Peří
Chocolate
Umělecký
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,

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Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises, he always took the same route. In fact
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the trail, and the yellow-bellied. The phoebe-like cry of the trail was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward the limit of trees. In his notes, the yellow-belly may be said to take after both the least flycatcher and the wood pewee.

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Mál er kerfi merkja, tálka, hljóða og orða sem notuð eru saman til þess að ljú ka hugtöku, hugmyndun, merkingum og hagsumun. Málfræðingar eru þeir sem að rannsaka mál, þeir eru samantréttir til þess að lýsa hugtökum, mál er kerfi merkja, tákna, hljóða og orða sem.
ALL CAPS
¿Para texto?
A-b H@l

LIGATURES
Affiliate, fisico, fjord, offkey

PROPORTIONAL OLDSTYLE FIGURES
0123456789$€¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)
0123456789$€¥ƒ%‰

TABULAR OLDSTYLE FIGURES
0123456789$€¥ƒ

TABULAR LINING FIGURES
0123456789$€¥ƒ

NUMERATOR/DENOMINATOR
345/678, 89/120

FRACTIONS
1/2 3/4 1/6 5/7 2/98

SUPERIOR/INFERIOR
H2O xb8 y3+5 Index

ORDINALS
201a

HISTORICAL FORMS
That is the question

TURKISH/AZERI/CRIIMEAN TATAR
Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN
Timiş, MULŢUMESC

CATALAN
Il·lusió, CAL·LIGRAFIA

CONTEXTUAL ALTERNATES
JQĳj
LISBETH CHARACTER SET

### UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ð Ë Ì Ï Õ Œ Ő Œ Ó Ò Ö Ő " " ¬ + ÷ × ∂ ∆ ∑ √ Ω μ π

### LOWERCASE

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### LIGATURES

ż fi š ſ m fi t t

### DISCRETIONARY LIGATURES

Th st sp ct ch ck

### HISTORICAL FORMS

½ ¼ ⅝ ⅞

### CONTEXTUAL ALTERNATES

J Q j i

### PUNCTUATION

– — 

### PUNCTUATION (SMALL CAPS)

– — 

### SYMBOLS

\$ € ¢ £ ¥ ƒ % ‰

### CASE SENSITIVE

- @

### PROPORTIONAL OLDSTYLE FIGURES

0123456789$€£¥%‰

### PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€£¥%‰

### TABULAR OLDSTYLE FIGURES

0123456789$€£¥

### TABULAR LINING FIGURES

0123456789$€£¥

### SUPERSCRIP TS

H 0123456789

### SUBSCRIPTS

H 0123456789

### NUMERATOR/DENOMINATOR

0123456789/0123456789

### FRACTIONS

½ ¼ ⅛ ⅜ ⅝ ⅞

### ORDINALS

H 0 1

### MATHEMATICAL OPERATORS

– / · ≅ ≤ ≥ ≈ ≠ ± × ÷ ∆ Π Σ ∞ ∫ Ω μ π
### Upper Case

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<thead>
<tr>
<th>A</th>
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<th>C</th>
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</thead>
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### Lower Case

<table>
<thead>
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<th>a</th>
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</thead>
</table>

### Ligatures

- åäö

### Historical Forms

- ð

### Contextual Alternates

- ç, ë

### Punctuation

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<thead>
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<th>'</th>
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### Symbols

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<th>%</th>
<th>°</th>
<th>†</th>
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</table>

### Diacritical Marks

- ç, ë
SUPPORTED LATIN LANGUAGES
Abenaki, Afan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrentxe, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filippino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyanj, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'In, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotčak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, , Kala Lagaw Ya, Kapampangan (Latin), Kąqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgeois, Maasai, Makhwá, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sambian, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vèro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:
All caps, basic ligatures, case-sensitive forms, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, superiors & inferiors, class kerning, ...
THE DESIGNERS

Louisa Fröhlich is an independent typeface and graphic designer based in Wiesbaden, Germany. She works for and with various clients and design agencies. It is very inspirational for her to have both perspectives: to be both user and designer of typefaces. In this way, the ideas keep coming.

Louisa received her MA in Typeface Design from the University of Reading, UK, where she specialised in Latin and Greek script. She also holds a diploma in Communication Design from the University of Applied Sciences Mainz, Germany.

When Louisa is not designing she likes to learn about other cultures and languages, preferably while travelling and with a nice glass of wine and some exciting local food in front of her.

Louisa published her first typeface, Lisbeth, with TypeTogether in 2017.
Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog.

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.